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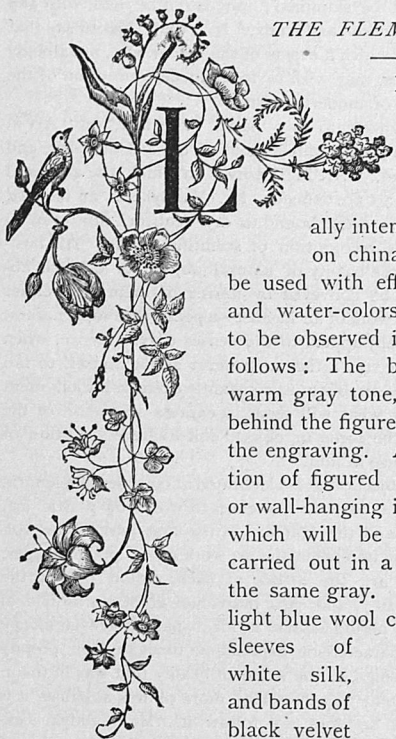
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## China Painting.

## THE FLEMISH MAID.



IKE the Fiammetta design in the October number, this figure is especially intended for painting on china, though it may be used with effect both for oil and water-colors. The coloring to be observed in painting is as follows: The background is a warm gray tone, especially dark behind the figure, as indicated in the engraving. A slight suggestion of figured damask curtains or wall-hanging is seen in parts, which will be very effective if carried out in a darker shade of the same gray. The dress is of light blue wool cloth, with puffed sleeves of white silk, and bands of black velvet trimming on the arms and neck. The head-dress is of thin polished brass studded with jewels. A ribbon of pale salmon-pink satin is hung around the shoulders. The lady holds a large tea-rose in her hand, and is seated in a chair of old oak. An amber plush cloak falls in graceful folds around her as she sits. Her hair is light reddish gold, and complexion fair.

Begin by drawing carefully the outline of the figure with a hard lead-pencil, and then proceed with the background. For the general tone lay in a medium shade of gray made with ivory black and sky blue, using a little yellow in the lighter parts, and deepening the effect behind the figure. For the chair use yellow brown subdued with sepia. Paint the head-dress with orange yellow, made pale by washing the color thinly in the high lights, and in the shadows add a little sepia. The dress is painted with sky blue or dark blue thinly washed on. In the shadows mix a little gray or black with the blue. For the black velvet ribbons use ivory black, and scratch out the high lights with a penknife. The white drapery is shaded with a delicate tone of gray, made by mixing sky blue with gray black. Paint the face with flesh red No. 2, mixing yellow and gray, adding more red in the cheeks and lips. For the hair use brown ochre. Lay in the general tone of the first, and add the shadows and small details afterward. It is better to dabble the flesh at first, rather than stipple it, if you can use the dabber skilfully. In finishing, stipple the half-tints and features. The rose is painted with flesh red thinly washed on, and is shaded with the same. The salmon-colored drapery is treated in similar manner. A little gray may be used advantageously in the half-tints.

## THE SWEETBRIER AND BEGONIA STUDIES.

THE following treatment is recommended for the design of sweetbrier given in the Supplement Plate 634: The background is of sky blue blended into bluish gray. One can use for it gray No. 1 with sky blue. Work on the background color in bold blended touches. For the sweetbrier blossoms use carmine No. 1, putting on two washes where a deep tint is needed, and for gray shadows mix a little apple green with the carmine. For the stamens use sepia and touches of orange yellow, placing the latter color directly on the white of the china. Place

touches of mixing yellow and grass green in the centres of the flowers. Use grass green, shading with brown green, for the calyxes. Mix a little blue with grass green for the leaves in shadow, shading with brown green and a little deep purple mixed. Green No. 7 can be used for some of the darkest leaves, and a little mixing yellow added will give light olive tints, but use the green carefully as it sometimes scales if worked on too heavily. Brown green alone can be used for some of the leaves. Touches of iron violet on the edges of some of the mature leaves, and brown green and iron violet can be used on the stems and thorns. Outline the work with brown green or with brown No. 17 and deep purple mixed.

In the begonia design (Supplement Plate 635) a background of greenish gray may be put on with light gray and touches of apple green so blended as to produce soft effects. For the delicate blush tints on the flower-petals use light carmine or English rose put on in pale touches, shading them with gray made by mixing apple green with either of these pinks. For the stamens use orange yellow. Shade the stems with the shading gray just mentioned, adding a little violet of iron for the reddish touches on them. For the leaves use grass green, shading with brown green. Also brown green, shading with the same, and a little deep blue mixed; and for grayish tints mix a little deep purple with brown green or



grass green. Outline with brown green or with deep purple and brown No. 17 mixed.

In painting in monochrome or "en camaieu," as it is sometimes called, the two easiest colors to use are red brown and iron violet. A very good effect can be obtained for figures in monochrome with a ground of very light carmine No. 1, the figures being in very light gray, retouched with brown gray, and the accessories, such as drapery, foliage, etc., being in very light-colored tints. Properly speaking this is not monochrome, but the figures are tinted only with gray, so it can pass by that name. The plate design given above, if enlarged, is a very suitable subject for monochrome decoration.

LIGHT yellows scale very easily; the dark yellows, being less fusible, need to be used moderately thin in the first painting, for the first fire develops them; at the second firing they increase in depth, and if they are too heavily loaded they cannot be made lighter again.

In firing it is safest to place plates upside down in the kiln. If stood on edge they may crack or scale, if the edges are a little too thin, and if placed right side up there is danger of dirt settling and making spots.

## THE SNOWBERRY JUG.

THE decoration of the milk-jug illustrated herewith is shown in detail, full working size, in the supplement plate No. 633.

The snowberries are deep green, the stalks brown, the large berries white, the small ones light green, the flowers pinkish on the outside, inside yellow white. For the leaves add brown green to emerald green, tracing the veins with a sharp point while the color is still fresh. For the inside of the flowers leave the white of the china with a touch or two of pale yellow in the centre; for the outside, buds and outline use purple No. 2. For the green berries add a little brown green to apple green, outlining with the same. Shade and outline the white berries with gray No. 2. Use dark brown for the stalks. Outline the leaves with brown green. Add



black to brown green for the handle and base of the jug. The shape illustrated is six and one half inches high and comes in china for decorating. Use celadon, dark blue or light yellow for tint. If desired, a good effect may be given by outlining and veining the design and ornamenting the handle with gold.

## THE NASTURTIUM STUDY.

IN painting the study given as the frontispiece of the present number, if a background is required, a medium shade of blue gray will be appropriate and harmonious. The nasturtiums represented are of various shades; some are pale yellow, others a deeper yellow and orange, while the darkest are rich brownish red. The leaves are a rather light warm tone of green, and the stems are lighter still, and more yellow in quality. Use for the background equal parts of sky blue and gray. For the lightest yellow nasturtiums, use a pale wash of mixing yellow. In shading, introduce a darker tone of the same subdued with a soft gray. In painting the deeper yellow nasturtiums, use orange yellow, making the tones pale for the lighter parts. In the deep reddish-brown flowers, use orange red subdued with sepia. Where a more decided crimson tone is desired, carmine

may be substituted for orange red, but must be used with great care. Gray half-tints will be found very effective in shading these flowers, and for this purpose any of the ordinary gray tones may be used. For the green leaves and stems, use apple green shaded with brown green. In painting the stems, make a pale wash for the local tone, and shade with the same, adding brown green toned with black or gray.

IN reply to many requests we give below a list of Hancock's moist water-colors for painting on china: Deep azure blue, outremer turquoise, German brown, olive brown, Brunswick brown, sepia, Van Dyck brown, deep black, gray black, carmine, royal purple, deep green, rose-leaf green, light Sèvres, dark orange, pearl gray, red, Persian yellow, strong yellow, white enamel, China megilp. These colors are used in the same manner as ordinary water-colors, no spike oil or oil of lavender being necessary.

WHITE heat is the highest possible temperature at which porcelain can be baked—3200 degrees Fahrenheit, or 1260 degrees centigrade. It cannot be obtained in ordinary furnaces. Only specially prepared colors (colors for "grand feu") can resist this heat, and much knowledge and experience are needed to apply them.